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ABSTRACT

These journal articles examine the issues of evaluation and art education. In (1) "Self Evaluation for Secondary Art Students, Why Bother?" (Margaret Scarr), the article recommends that involving students in assessing their work contributes to learning. (2) "Evaluating for Success" (Arlene Smith) gives practical suggestions for evaluating primary student art. (3) "Evaluation of the Visual Arts and the Year 2000" (Laurie Rae Baxter) offers a reference point for evaluation by listing six components of the visual arts. (4) "Picking up the Gauntlet" (Ronald Smith) challenges teachers to use appropriate assessment tools in order to increase the legitimacy of art as an area of study. (5) "Curating Your Own Exhibit" (Jennifer McIntyre) advocates student exhibition curating as a self evaluation approach. And (6) "A Review of Manitoba's Art Evaluation Guidelines K-12" (Chris McCraig) gives some evaluation approaches to consider. The concluding article, (7) "Teachers Talking about Evaluating Art" (Sharon McCoubrey) presents the results of a dialogue with five teachers. These teachers were presented questions covering assessment, evaluation, and reporting, the three roles of evaluation. Their responses, presented in this article, are varied and practical. (MM)

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British Columbia Art Teachers Association

Volume 30 Number 2 **November 1990** **Journal Editor: Sharon McCoubrey**

BCATA, Provincial Specialist Association of the BCTF
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EVALUATING ART

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ISSN 0710 - 0744

The BCATA Journal for Art Teachers is an official publication of the British Columbia Art Teachers' Association. The opin-ions expressed in the journal are those of the authors and do not necessarily reflect the views of the editors or the as-sociation.

The secondary art work in this journal is by students from Springvalley Secondary School, School District #23, Kelowna. Their teacher is Tom Atkinson.

The primary art work in this journal is by students from a primary class at Rutland Elementary School, School District #23, Kelowna. Their teacher is Arlene Smith.

EDITOR'S VIEW

"It's been said before, but it needs to be said again."

Evaluating art is a topic we have probably all dealt with before now, but it is important that we consider it again. There are new teachers among us that may not have been part of previous discussions about evaluation, and deserve the chance to hear about it at this time. We all benefit from an occasional review of a topic, or being presented with a new slant of that topic. Most importantly, we cannot effectively move into the Year 2000 Programs without a clear understanding and skillful application of evaluating practices. It has even been said that the chance of ultimate success of the new programs hangs on evaluation and accountability. Some of the principles of the new programs, such as continuous progress, or cooperative learning, will force us to introduce assessment strategies we may not have used before.

Margaret Scarr begins the dialogue by addressing an aspect of evaluation that may be new to many of us, but that is strongly recommended in the Year 2000 Programs, that of self-evaluation. Involving students in assessing their efforts and work actually contributes to the learning.

Jennifer McIntyre uses self-evaluation in a different way, that of curating a student exhibition.

Laurie Baxter offers us a reference point for evaluation by listing 6 components of the visual arts.

Evaluating practices cannot be the same for all ages of students. Arlene Smith's practical musings have given us a strong message of how to evaluate Primary students' art achievements.

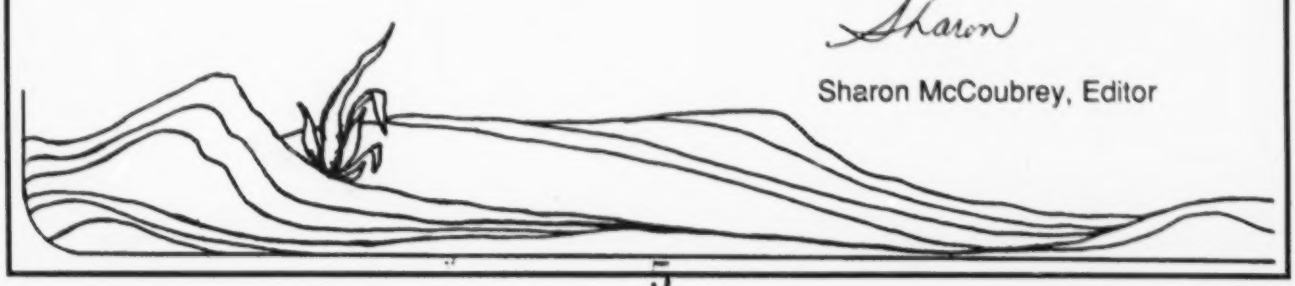
Awareness of other Provinces' work with a topic may prevent duplication of that work. Chris McCuaig's reveiw of Manitoba's Evaluation Guidelines, introduced in the spring of this year, gives us some evaluation approaches to consider.

Also concerned about sharing ideas rather than having each teacher re-invent the wheel, Talking About Evaluating Art provides an avenue for us to see other teacher's strategies of evaluation.

The intent and hope of a journal is always that its contents will offer a useful tip or an idea to consider for its readers, and I hope Evaluating Art will meet that goal. As we read about evaluating art, let's consider the thought that the purpose of evaluation is not to measure up the students in time for the report card, but its purpose is to help students learn.

Sharon

Sharon McCoubrey, Editor



Self Evaluation

Self evaluation for secondary students WHY BOTHER?

by: Margaret Scarr

Self evaluation for students is one of the key components presented in the Year 2000 programs. It isn't exactly a new concept. Art teachers often have asked students how they would evaluate themselves. Some teachers even averaged the students' evaluation in with their own. What hasn't been done to a great extent, however, is to have students support their self evaluations with concrete, well thought out arguments.

Examples of evaluative checklists for teachers are provided in the Elementary Fine Arts Curriculum Guide. Many elementary teachers are creating similar checklists to provide an opportunity for self evaluation by the student. The process of written self evaluations for secondary students is a natural extension of the checklists often being used in the elementary classroom. In addition to providing students with a voice about their own learning process, self evaluation provides an avenue to develop critical thinking skills.

The evaluation form I have asked my students to complete after each studio project has taken numerous forms over the last few years. Below is one version I have used. This self evaluation is completed and submitted with each studio project. It is read prior to my marking a students work.

VISUAL ART SELF EVALUATION

Name: _____

Block: _____

Title of work: _____

DESCRIPTION

Describe your project in detail. Pretend that the reader will not actually see your work but will form a visual image from your written description. _____

_____

_____

INTENT

What guidelines were you given? What visual problems were you attempting to solve? What objectives were you attempting to meet? _____

_____

_____

_____

EVALUATION OF INTENT

Were you able to meet both your own and the class objectives? If you were not, explain where the problems occurred. _____

_____

_____

GROWTH

What new materials, techniques or vocabulary did you encounter? What new imagery did you explore? _____

_____

EFFORT

Did you work every period? If not, please explain. Did you make good use of your class time? Explain. Did you work outside class time? When? How long? How would you rate your effort? _____

_____

_____

COMPLETION

Do you feel your work is complete? What might you do differently if you had more time or unlimited supplies? Please be specific. _____

_____

_____

SUCCESS

What specifically do you like about your work? Why? What did you learn from this work?

_____

_____

_____

The first two categories require students to use the process of analysis. The description of one's own work also hones observation skills and requires a closer scrutiny of one's own work than might otherwise take place. During this process many students become aware of details they wish to work on further before submitting their work. The ability to describe components, organization and physical characteristics in an accurate manner is practised. Regular participation in this process helps students describe more accurately and in greater detail when responding to art by others. The identification of objects allows students to analyse the intent of their own work. It also provides interesting insight for the teacher. I find I become aware of the students' intent and receive helpful feedback about the clarity of guidelines I may have provided for the assignment. In addition I have been made aware of some fascinating symbolism that I may well have missed if left to evaluate on my own.

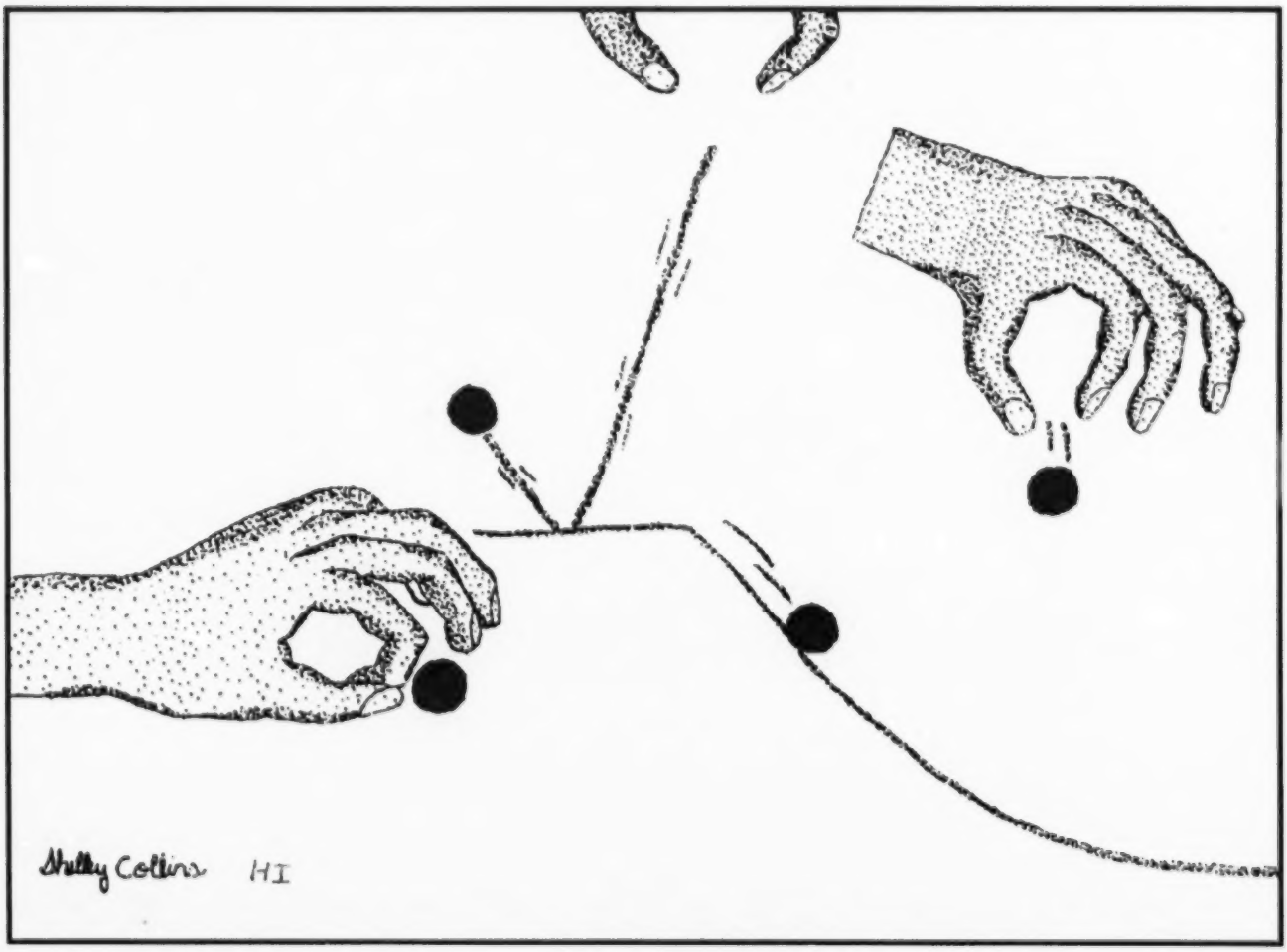
The question "What might you do differently?" provides students the opportunity to modify, reconstruct, predict, or imagine. This is the critical thinking skill of synthesis. This process allows students an avenue to construct a bridge between the outcome of their work and the vision they may have had in their head. Often the difference in the two is a result of time or supply restraints. Students are empowered when given a forum to discuss this discrepancy which, when left undiscussed may lead to feelings of frustration and even anger.

The remainder of the questions require the student to critically evaluate. He or she must assess the results of their work and identify and explain the

areas of growth and learning.

I must confess that when I first began the use of self evaluation my students were considerably less than enthusiastic. They did not see the need to transfer writing skills from the English classroom to my art room. I resorted to bribery, extra marks were given for a completed form. In the beginning the quality of work was poor. We persevered. After two or three months, the grumbling disappeared and completing a form became routine. My reasons for continuing their use had little to do with the disappearance of resistance. I found that the evidence of learning was there for me to see. I found many points written about were lovely details and profoundly meaningful imagery that I am sure I would have missed. I found students began to enjoy documenting their own achievements. I found their ability to discuss the art works of others improved. I found students also appreciated an avenue to explain their failure and discuss the possibilities they had envisioned. With 200 individual students, one to one conversations were not always possible. Of course not all my students love self evaluation forms, but as an art teacher, I have found them to be invaluable. I would encourage you to htry them in your classroom. ■

Margaret Scarr is an instructor in the Faculty of Education at Simon Fraser University.



Evaluating For Success

A Teachers Practical Musings About How To Evaluate Primary Children And Their Art.

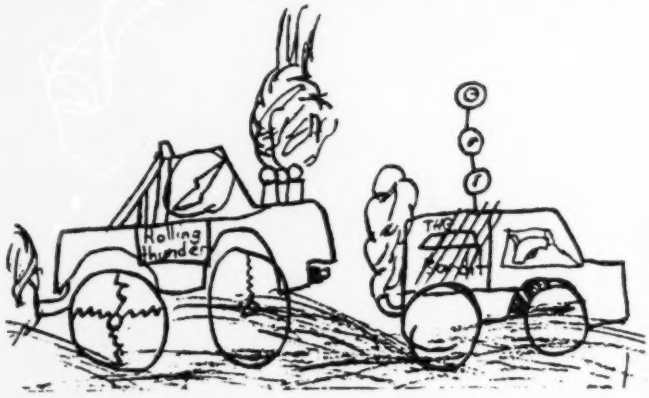
by: Arlene Smith

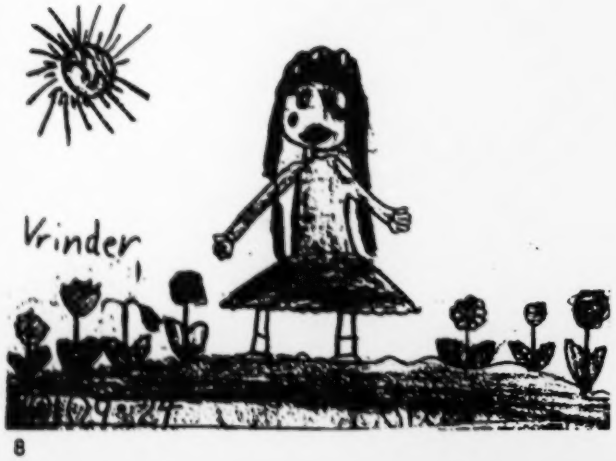
Evaluating ART --What an interesting concept in light of the fact that we are now mandated to assess and evaluate individual growth, and integrate as many subject areas as possible. --Its amazing how art fits with everything!

With a job description of "primary generalist", who must wear 14 different hats, all attractively, I might be hard pressed to justify a lengthy process by which I evaluate my students' art work.

For elementary students, Art is a hierarchal process, much as math is whereby students learn skills, have an opportunity for mastery and then move on to a higher level of learning. Early in the primary years, students are usually experiencing materials and processes for the very first time. I call this the "MUD PIE" stage. This is the stage where evaluation of a product is unfair. It is however, quite acceptable to assess a student's enthusiasm and innovativeness, as well as their effort. Call me a softy, but I always give an "A" for effort. If a little student is working industriously all period, is 'on task', and shares the materials or compliments a neighbour's work, they will always get an outstanding mark, even if they have only produced a meager looking sun in one corner. I try to keep enthusiasm high, with an absence of 'negative' attitudes. I never compare one student's work to another's and I never hold a picture up and say "Look at Jonny's, everyone!" I might however hold up a picture and say "I like how Judy has used red in her picture!"

Often, I use success in art to stimulate self-esteem in my young students. Consistently, the strugglers in math have a high level of skill competence in art. I have a First Nations' boy who has struggled with each and every math concept since day one. But he is already a gifted artist. My mission now is to use his art to build his self-esteem, and hopefully have him leave my classroom with enough math skills to survive in the big ole world. But at the same time, plant





a seed within him to pursue art with a fervor. (At present, his math book also acts as a sketch book, because for every 5 math questions he does correctly, he gets to spend 10 minutes drawing -during math!)

Often I find that unless a child has a self-motivated interest in art, parents of the primary students generally don't want to know how their child is doing in art. They still believe that art is a frill, but what they really want to know is that their child is having success in math and can read at an age-appropriate level. However, as the year progresses and they see that through quality instruction, their eight year old child soon surpasses their own level of ability in art, their attitude changes and they become keenly interested in art, often treasuring and keeping works of art that have been produced in my classroom.

I find that where I have trouble obtaining parent helpers for social studies field trips, I have an over abundance of volunteers for my clay classes. One draw back, however, is that the parent helpers are so engrossed in making their own clay things that they forget all about helping. Art classes can certainly be an opportunity where "Together We Learn". ■

Arlene Smith is currently teaching a Primary Class in Rutland Elementary School in Kelowna.

Evaluation: The Visual Arts And The Year 2000

by: Dr. Laurie Rae Baxter

It is immediately perceptible from the British Columbia Ministry of Education reaction to the Sullivan Commission Report in Policy Directions: A Response to the Sullivan Royal Commission on Education by the Government of British Columbia, January 27, 1989, that the Ministry has been persuaded of the importance of the role of fine arts in education. This document, Policy Directions, is a genuinely forward-looking document. It poses a challenge to the arts educators in the Province of British Columbia to demonstrate their capacity to implement a coherent and rigorous curriculum which fosters problem-solving, creative and intellectual skills which can be assessed and evaluated.

Evaluating student performance in art is somewhat controversial among art educators. Some view it as having negative consequences. They argue that creativity in art, a novel and unpredictable act, is difficult if not impossible to judge. Some believe that grading art works tends to discourage novelty and risk taking, encouraging students to conform to tasks with ordinary and predictable outcomes. On the positive side, it may be argued that evaluation of art serves a vital function for the total art program. Evaluation is necessary to report progress to students and parents. Evaluation can communicate the goals of art education to the public as well as to students, and can indicate what the art program is attempting to achieve with students.

Assessing Student Learning

The magnitude of the assessment effort with students is staggering when one delineates the many potential dimensions, which include student grade level, subject centered curriculum related to students' needs, taxonomic areas of learning, cognitive, psychomotor, affective, and taxonomic level under each area.

The Ministry of Education in its document entitled Year 2000: A Curriculum and Assessment Framework for the Future has identified three grade categories for the British Columbia Schools. They are the Primary Program, the Intermediate Program and the Graduation Program. The division into three grade categories takes into consideration both student development and cognitive levels of individual learners. It also provides a focus for assessment efforts.

Just as there is no one way to define the nature of art, there is no one approach to assessment or evaluation in the visual arts. There is, however, widespread agreement among art educators in general terms as to what should be taught and what in turn should be evaluated under the rubric of art education.

A review of current evaluation and assessment documents in the visual arts supports this opinion inasmuch as there exists within the field of art education an agreement as to general areas of instructional content which need to be considered when planning art instruction. The following list reflects this consensus.

Curriculum in the visual arts should include the following 6 components.

1. That the content of instruction at every level be concerned with aesthetic literacy, including sensitive perception and appreciation of objects.

2. Critical inquiry, including analysis and judgment of content, structure, and process be an integral part of arts instruction at all levels.

3. Historical context including cultural and ethnic setting, time reference, and appreciation of heritage be included in the study of art at both elementary and secondary levels.

4. That studio skills, including skillful use of materials, tools, and media be provided to all students.

5. Problem-solving and decision-making skills related to adopting available materials and media for artistic expression be part of the instruction method.

6. Life-needs adaptations of the arts (consumer vs. producer) requires that all students are encouraged to take courses in the arts not just those who are deemed to be talented artistically.

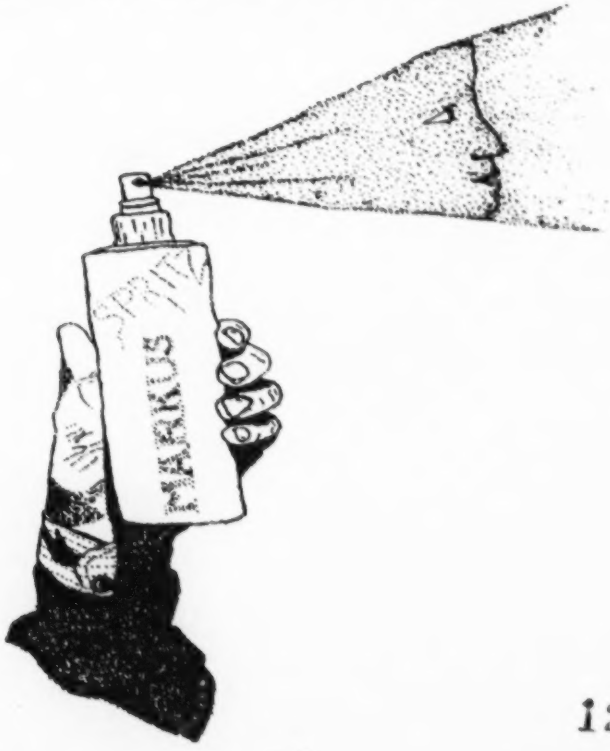
One imagines that such content would be formulated and imple-mented at the local and regional levels in the form of individual units of instruction which would reflect the municipal suitability of any given art program and which could take advantage of locally available teaching resources.

Teachers must decide what behaviours, knowledge, skills, and attitudes students are expected to acquire from art instruction. Each teacher will need to plan to use formal self-assessment techniques linked to the planned goals of the Ministry of Education Evaluation and Assessment Branch. Each in turn should document evidence of events that occurred, implementation gains made, and insights generated. This emphasizes both qualitative and quantitative techniques of assessment.

There is a strong correspondence between the structure of the visual arts curricula of British Columbia and the listed 6 curricular statements. Given the above consideration, it will be necessary to make preliminary decisions about how and where to allocate resources for evaluation instruments which will need to be developed and or modified or tailored to fit the current circumstances. It is the combined task of all those involved in the arts education of the youth of British Columbia to develop assessment instruments that will be generalizable to all schools and at the same time reflect the individual needs of the individual student, teacher and school.

Evaluation in art should be an on going process which determines the extend to which art education goals and objectives have been achieved by students as a result of art instruction.

The six items listed above are intended as an outline of the general agreement of teachable content among art educators. It is also hoped that such a list will supply to teachers as well as policy makers at every level a much needed guide for curricular and evaluation development, one which is sufficiently open-ended to allow for particular age or grade levels, individual experiences and a multitude of settings and needs. ■



Dr. Laurie Rae Baxter works in the Arts Education Department of the University of Victoria.

Pick Up The Gauntlet

Accepting the Challenge of the Year 2000

by: Ronald C. Smith

"We know what we mean, we mean what we say". Do we? Most art educators have a very clear picture of what they consider art. They are confident in their judgements, they are clear about what they would like to see happening in their studios. They know when their students are learning and they delight in the success their students achieve. A visiting art teacher from across the province or the country, or from another continent would be familiar with and find little difference in the activities in the school studio. The creative decisions, intellectual considerations, rational judgements, and intuitive leaps that our students make are recognized immediately. Nothing has to be said. The unique learning situation is at once apparent and familiar.

But what happens when our non-art colleagues visit, when school administrators, parents, boardmembers drop in? For such people, entering an art room is sailing into uncharted waters. They suspect something worthwhile is happening but may have little knowledge or familiarity with this activity. The familiar has disappeared. All can recognize representational accuracy and applaud technical virtuosity, but the essential of the expressive or formal creativity that is taking place is obscure and veiled. Even the discrete mental processing that our students pursue may pass unnoticed.

We are frustrated. What we see so clearly and can be recognized immediately by fellow art teachers seems so inexplicable. How pleasing when we find an "academic" colleague who knows; a parent who really understands; an administrator who shares our aesthetic sensitivity and recognizes the valuable learning taking place in our students, irrespective of the dexterity or lack of it that the products exhibit.

The perception exists that there is a place for art education in the system, but too often the attitude is that it is a frill, on the edges, outside the mainstream. This attitude that art is a decorative luxury on the edge of education is all too familiar to art teachers. I may be stating the case strongly; however, I believe we have more important things to do than expend energy justifying our existence and arguing for space in the timetable as new courses are introduced and fitted into the "elective" slots at the expense of the arts.

Fortunately, there are many in education who recognize the true value of the type of learning that is unique to art. Art education excels in developing a thinking process that our students will employ more than any other all their lives. There are no correct answers in the creative problem-solving scenarios our students face. The process of qualitative decision making will be with our students all their lives. These are the thinking skills that spawn decisions which raise human endeavour above the mundane. They allow humans to create, to enjoy, to judge, to reflect, to experience a range of meanings and feelings that cannot be expressed so finely in language.

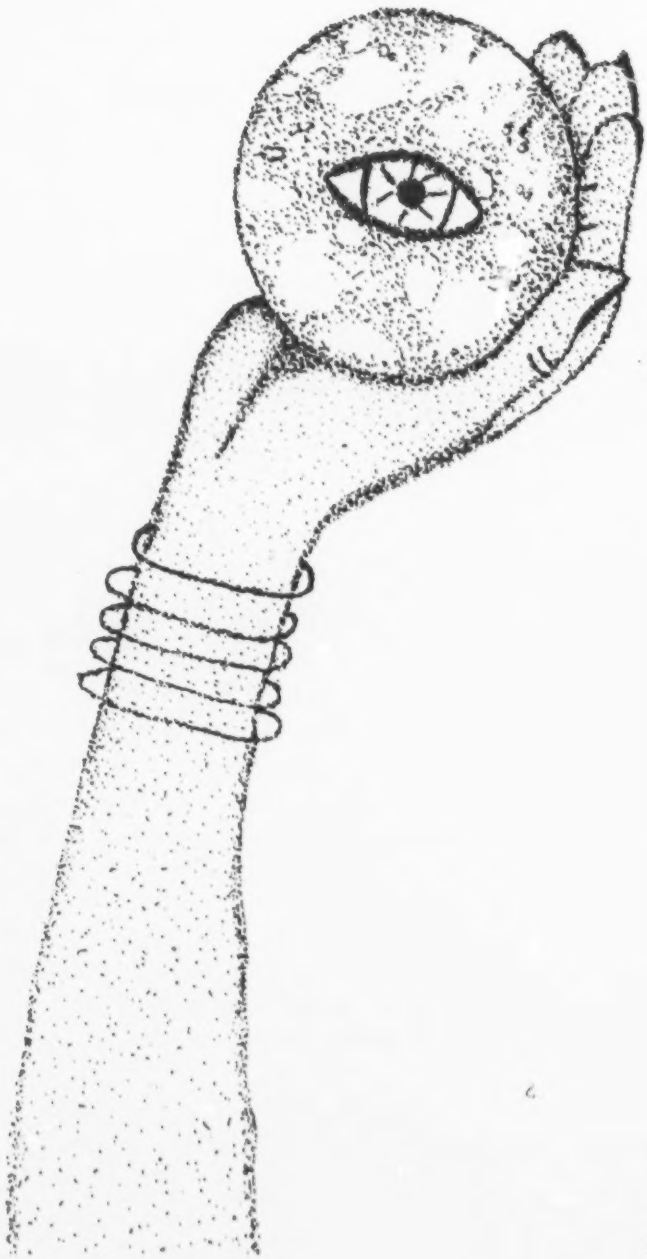
So much education is governed by static patterns that elicit "correct" answers and derive conclusions by following prescribed rules. The arts offer no correct answers, only countless options, a moving, ever-changing pattern demanding that students actively participate in order to comprehend and resolve.

We need to go beyond the present situation to articulate and validate the work that we do as educators. We need to be strong and vigilant advocates for art education. As our schools change to embrace the many exciting changes in the coming years we can put art into the mainstream of education. What better core to teach children in

an integrated curriculum than art. Instead of regarding art as an illustrating tool for science or social studies imagine the opportunities for wide enquiry that are presented as students work their way through a complex art production. We do not abandon or compromise the integrity of our subject, nor do we diminish the importance of the work of art. Robert Frost said "If you want something to be brave about, consider the arts". Art educators need to be bold, to take risks. We need to state in clear language just what we are doing. We have to articulate our goals, our methodologies, our assessment practices, and our reporting procedures. We can increase the legitimacy of art as an area for study for all students. We will devise appropriate assessment tools that will enable art students to have their graduation in the fine arts legitimized and accepted by employers, by the Universities, by their peers and by society as a valuable and creditable attainment.

Art educators have the creative ability to make all this happen. We need to say that the arts are an indispensable means of expression in the modern world and mean what we say. In the words of Erich Fromme, "Education for creativity is nothing short of education for living". ■

Ronald Smith is currently working at the Student Assessment Branch of the Ministry of Education in Victoria.



Jackie Spring

Curating Your Own Exhibition

An Approach Using Student Centered Evaluation in Art

by Jennifer McIntyre

In an attempt to bring together the concepts of active learning, leaner focussed assessment and meaningful connections between the student and the community, you might want to consider the idea of students curating their own exhibition. As teachers, we have often been put in the unenviable position of judging student work in order to select a few representative pieces for exhibition in a show that is limited by space. We usually accept the philosophy that all children should be represented but occasionally find ourselves in the uncomfortable position of 'curator' despite the fact that some children's work will be left out. In this project, the idea of the students curating their own exhibition passes the responsibility for selection on to the students by setting up structure for them to make choices. At the same time, they review material, work together in groups to discuss their ideas and make lists of possible criteria for selection as they learn about the role of a curator in a gallery or mu-seum.

We curated an exhibition of student work based on the study of Marc Chagall. The unit was introduced through a filmstrip/ cassette kit by Crismac called "Celebration of the Imagination". The students produced paintings that showed their understanding and reinterpretation of the concepts of the work of Chagall, including dream-like images, unusual size relationships, inclusion of a dominant image, use of geometric shapes in the background, and use of contrasting colours. The students worked from a picture file of animal images, added to, selected from, improved and refined their sketches, composed a painting that included the various as-pects of Chagall's style. They also kept in mind that their own personal imagery was of paramount importance. At the con-clusion of the series of three lessons, each student had completed a painting that would be curated.

In curating their own exhibition, the students needed to understand the role of a curator in a gallery or museum. The curator in a gallery is an expert in a particular field. The curator may research an exhibition by interviewing artists, reading about the time in which an artist lived, may interview the artists colleagues and critics, may research methods and techniques, and eventually selects pieces to include in exhibitions. Often the curator writes a catalogue or explains the exhibit to the public. Once the class has an understanding of the work of a curator, students can begin to take on the role of the curator within their class. A visit tc the gallery or a visiting curator would bring this part of the unit to life.

In the Grade 7 class I worked with, I needed six pieces to represent the group of 30 or so, therefore I had the class form into six groups. As a class, we reviewed the key concepts in the unit by listed them on the board. We included the main characteristics of the artist's style and the processes and techniques we used completing our paintings. We included things like personal imagery and originality within the class as important criteria too. Then each group considered what aspects of the class' work they would like to represent them in the exhibition. Some possibilities were humour, variety, mood, expressiveness, neatness and skill and unusual or surprising combinations of images. Then we amalgamated the lists in order to identity common points. I distributed the paintings among the groups, making sure the paintings for consideration by each group did not belong to its members. Then, with the list on the board as a reference, the students seiected a piece to represent their group in the exhibition by 'playing curator' and discussing the criteria as they viewed each painting. The final

six selections were displayed and their dominant characteristics were presented by a representative of each group to the rest of the class. The class was happy with the selection.

An extension of this process is the mounting and labelling of the exhibition and the production of a handout or catalogue describing the artist's work for the public to read.

The process of curating the exhibition took a one-hour period. The pieces selected were interesting and reflected the variety produced by the class as a whole. The students reached their conclusion by considering the objectives of the project as criteria, not by playing favourites or selecting work by the students they traditionally considered the 'good artists'. They were pleased with the results and felt that they were not arbitrary or ambiguous, rather they felt that they were fair and well thought out.

By evaluating their own work for exhibition, the students became engaged in review, discussion, reflection and judgement, and could support their decisions with logical comments. "Curating Your Own Exhibition' is worth a try in Intermediate classrooms, and could easily be extended into other subjects. For example, student could take on the role of editors in selected pieces for a classroom anthology. It solves a dilemma for teacher and in the process reinforces the concepts that have been taught. ■

Jennifer McIntyre is an Art Resource Teacher in the Victoria School District.

CHAGALL - CURATING YOUR OWN EXHIBITION

PURPOSE

The students can consider criteria for selecting and exhibiting their work, and can select work to represent them.

MATERIALS

Student paintings from the Chagall unit, felt pens and newsprint.

INTRODUCTION

Discussion of the role of the curator: an expert in a particular field, interviews artists, researches the literature, writes articles and brochures, gathers and selects pieces to display, supervises mounting and display, and explains the artists' work to the public and to other experts in the field.

DEVELOPMENT

Divide the class into 5 or 6 groups. Each group brainstorms a list of possible ways to choose art to represent them, at the same time reviewing the major concepts of the unit, (fantasy images, dream like images, geometric shapes in the background, contrasting colours, arbitrary colours, etc.) Amalgamate lists and identify common points. Distribute student work. Be sure students do not curate their own work. Each group curates the work in their group and selects a piece that they can agree best meets their criteria.

CONCLUSION/EVALUATION

Display the works selected. Each group presents its selection by explaining the main reasons it was chosen.

EXTENSION/ENRICHMENT

Mount, title, and display the works, title the exhibition. Write a summary of the project for the viewers, produce a pamphlet or 'exhibition catalogue'. Possibly prepare a presentation for parents.

A Review Of Manitoba's Art Evaluation Guidlines K-12

by Chris McCuiag

Finally, thanks to the Royal Commission and the Year 2000 Document, the Fine Arts are now recognized to be an integral part of the education of the whole child. We, as arts educators, are gradually trying to come to terms with the Year 2000 Document and to find ways to implement it in our teaching.

One of the areas which is of great concern is Evaluation of the Visual Arts. In trying to determine the process and techniques for evaluating the progress of art students, it is helpful to research what is being done in other provinces.

Rae Harris, Art Consultant for Manitoba Education and Training, wrote a brief article in the July 1990 Issue of the CSEA Newsletter. In it she identified the concern of Manitoba teachers about how they evaluate student progress in art. In response to this concern, Art Evaluation Guidelines K-12 was developed and published this spring, 1990. (All quotations included here are from that document.) After reading a copy of the Guidelines, it became apparent that much of what is discussed in the Manitoba document could be utilized by B.C. teachers as a guideline for evaluating students in Art.

"Evaluation in art has often suffered from a misunderstanding that art cannot be evaluated or that a teacher should not "interfere" with the child's creative process. Yet, without intervention, there is not teaching and without constructive evaluation, little progress will be made, with the result that students may grow up with the belief that they are "no good in art" or lack talent."

Keeping in mind that evaluation is an ongoing process, it is important for the teacher to have realistic expectations and to provide students with valuable information which will allow them to improve and progress. Therefore, "a teacher must have clear objectives for student learning in art separate from objectives which have to do with attitude and behaviour. While the latter are of concern to the teacher, "trying hard" is not a comment to be made about the development of skills or the understanding of concepts." It is also important that reporting in art "should be consistent in format and degree of detail to reporting in other subject areas. To give a detailed report of skills in some subjects while making general assessments such as "satisfactory" or "shows interest" in art suggests a lack of expectations and objectives in art and conveys poor feedback to students."

STRUCTURE OF THE MANITOBA EDUCATION SYSTEM

Education in Manitoba has been divided into three levels: Early Years (K-4), Middle Years (5-8) and Senior Years (9 -12). These levels are similar to the Year 2000's Primary, Intermediate and Graduation programs.

The early years program is based on the philosophy that "art education should be activity based and process oriented" with the classroom providing opportunities for learning in visual awareness, art production and art appreciation.

In the middle years, students continue to work in the areas of visual awareness, art production and appreciation with the emphasis on developing and improving observation skills.

In the senior years, art students "are involved in an artistic inquiry process whereby they increase critical thinking skills, learn about artists and their work, acquire increasing aesthetic awareness, develop media skills and design knowledge and express their own ideas. Ideally, the senior high student moves through the program on a

teacher-directed to student-directed continuum, learning to take responsibility for formulating as well as solving problems."

"The senior years student is expected to master the basic skills and concepts introduced in the earlier grades and to begin to make more decisions about the appropriateness of particular media and design choices. In addition, the student should be starting to use resources outside the classroom and have some understanding of the role of art in society."

EVALUATION TECHNIQUES

1) IN THE EARLY YEARS the emphasis of the Manitoba Art Curriculum, like the B.C. Primary Program, is on process not product. Therefore, "anecdotal notes, samples of student work, discussion with the individuals and groups of students, and observation of students performing different tasks" are used to help the teacher evaluate student progress. Both formative and summative evaluation processes are used. In formative evaluation, the teacher "should give direct feedback that is consistent with the objectives of the program and with the expectations communicated to students. If, for example, students are being encouraged to experiment with colour-mixing, positive reinforcement should be given to students who discover new colours and not necessarily, at that time, to the student who draws well. As early years students are at different stages of development, an emphasis on process will allow for teacher input even at the manipulative (scribble) stage."

Each reporting period, a summative evaluation of the child's progress, skills, and knowledge observed over a period of time is given to the child, parents, and administrators.

2) IN THE MIDDLE YEARS, it is interesting that the writers of the Manitoba Art Evaluation Guidelines felt it was important to address the self esteem of students in the middle years. "During these years, students often show a lack of confidence in their art. If they have not received the kind of feedback which allows them to progress in their abilities to use and understand visual communication, or if they see that their drawings, for example, are no more refined than they were in grade one or two, they will often practice avoidance techniques such as making their figures very small, drawing random patterns instead of realistic representations or viewing the art class as a social event and consequently doing very little work. If this situation is reinforced by a lack of objectives or expectations for the program, little progress will be observed. As a result, art may be dropped as soon as it becomes an option or, in some cases, chosen because it is an easy option and "no one fails art."

"For these reasons, early student evaluation must be diagnostic and give students and teachers information about strengths and weaknesses. Clear objectives and good feedback can help a student see progress, an important factor enabling further learning to take place."

Observation, discussion, tests, student-teacher conferences, projects, student portfolios and art journals are the evaluation techniques used to evaluate the Middle Years art students. The student portfolio, containing exercises and finished work done throughout the year, allows the teacher, student and parents to see progress and development of the student's skills, while the purpose of the art journal is to be "a working tool for the student and as a record of the process of making and responding to art. An art journal can contain exercises, written assignments, notes and tests, sketches, preliminary project proposals, and a collection of photographs, magazine pictures and visual imagery. It can help a student develop the habit of "collecting" visual ideas on an ongoing basis and using images that reflect a personal interpretation of a theme. The journal can also contain the student's summary of group discussion and personal options...which can help a teacher determine the student's contribution to critiquing and group discussion sessions."

As in the Early Years, both formative and summative evaluations are used. The formative evaluation occurs through the daily dialogue between the teacher and student, written comments in the art journal and discussion of the work in

progress. The summative evaluation of the student does not "centre on the art production aspect to the exclusion of other components of the program. Since the program has the development of art appreciation skills as one of its goals, reporting in art must also take this component into consideration. Students may have superior critiquing skills but their strengths might not be recognized if the final art production were the only measure of success."

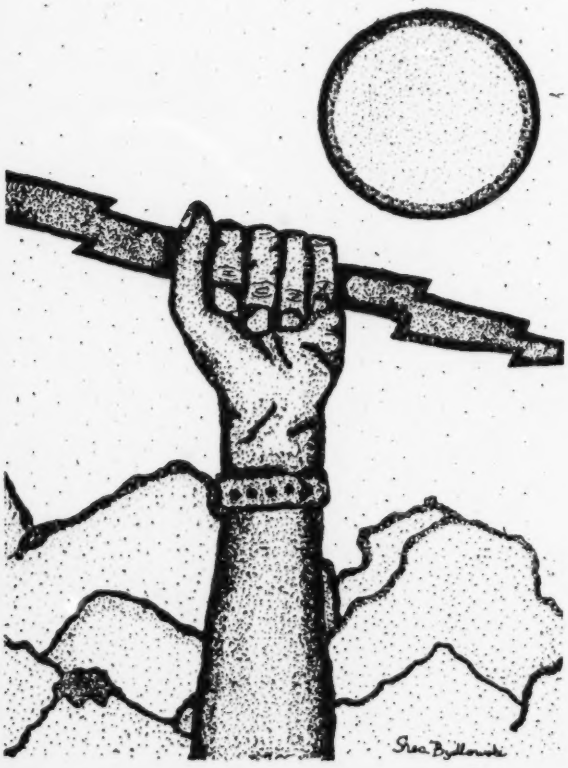
3) SENIOR YEARS When students enter the senior years art program, they may or may not have taken any art since elementary school. As a result, a general art course is offered to all students in the first senior year. This allows the teacher opportunity to make diagnostic evaluation and advise students on future courses.

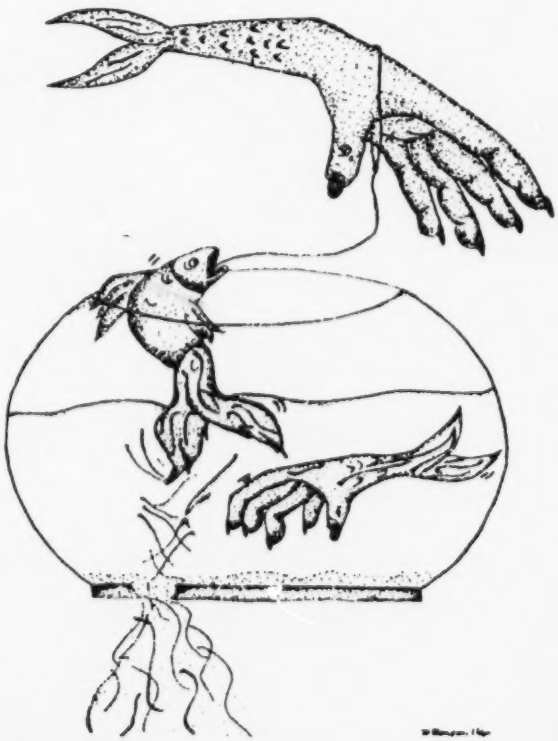
The Senior Years, consistent with the early and middle years, use formative evaluation through daily dialogue and discussion, art journals and projects. Also, formative evaluation of learning in the different areas of the art curriculum is measured through "teacher observation, tests, written assignments, student-teacher conferences, critiquing sessions and art projects." A summative evaluation is provided each reporting period to the student, parents, and administration.

EVALUATION CHECKLISTS

To help evaluate students in Art, checklist are provided in the Guide for teachers to facilitate their evaluation of the skills and concepts developed by each student. In the Early and Middle years, skills and concepts are identified under the headings of Visual Awareness, Art Production, and Art Appreciation. Idea Development and Expansion, Media Facility, Design, Criticism, Appreciation, Art History and Culture, Inquiry Process, and Presentations are the headings used in the Senior years evaluation checklist with a variety of skills and concepts listed under each. Blank space beside each skill and/or concept is provided for handwritten teacher comments. Having these checklists helps to provide a standard for all teachers of Art to follow, this allowing for consistency in the evaluation of student Art among schools throughout the province of Manitoba. ■

Chris McCraig is the Art Coordinator in the Surrey School District.





TEACHERS TALKING ABOUT EVALUATING ART

by: Sharon McCoubrey

Without a doubt, there are many teachers around the province who have ideas and strategies for evaluating art, but who would probably not write an article for this journal. We all loose when we are not able to hear the opinions and suggestions of colleagues. Many of our best teaching tactics were borrowed from other teachers. In order to discover some of the good ideas that are out there, I asked a number of teachers to talk about evaluating art. The teachers who are sharing their ideas are:

Kathy Smith who teachers Art 8 - 12 at Summerland Secondary School.

Rick Davidson who teaches Art 8 - 12 at George Elliot Secondary School, in Winfield.

Vivian Thomson who teaches Art 1 - 12 at three different schools in Pinawa, Manitoba.

Ruth Humberstone who teaches Art 8 - 12 at Okanagan Mission Secondary School in Kelowna.

Luba Hall who teaches Art 8 - 12 at L.V. Rogers Secondary School in Nelson.

There are three distinct roles that evaluation plays in the Year 2000 Programs, **assessment,** which is the gathering of information about the student and his or her achievement; **evaluation,** reaching a conclusion or judgement based on the assessment; and thirdly, **reporting,** passing the information on the students, parents, and school personnel. The questions presented to these teachers covered all three roles of evaluation. As expected, the responses were varied, practical, and sometimes thought provoking.

WHY SHOULD WE EVALUATE ART?

- We evaluate art because we believe that a visual education is of primary importance to the development of the whole person. Evaluation must be based on a comprehensive art program with clear objectives, goals, and expectations. We evaluate students' art in order to encourage the inquiry process, the creative process. Evaluation of art is one of the most important indicators we have of the health of our society.

- We should evaluate art because it is a way to know, understand, apply, synthesize and evaluate the visual world around us. The evaluation process should help students see the interconnectedness between what they perceive, create, and communicate to others. Evaluation is a way to find personal meaning.

- It is important as a motivational tool to evaluate students work on a regular basis in order to provide them with the feedback which will enable students to further develop their art skills.

- Evaluation of art is a way to reinforce the students' endeavours and help them receive as full a notion as possible of what they can do, where they are, and where they can go next in order to extend what they are currently doing.

- It is similar to most subjects where concepts and skills are taught. Skills are built on former skills in a loose subsequent order. We must evaluate students' work in order to know what to teach and whether the students are ready to learn the next skill.

HOW SHOULD WE EVALUATE ART?

- Art should be evaluated one-on-one, teacher and student, before, during and after the creative process. Evaluation must reflect the students' Individual artistic growth. Knowledge of childrens' stages of artistic development, individual and group objectives, and group discussions are fundamental to the evaluation process.

- Art evaluation should reflect the process of developing an image from an idea to the execution of a visual statement. Art should be evaluated on a set of criteria that is understood by the student and the teacher. Ideally, this criteria should be based on a set of goals and objectives developed by the student and the teacher using a curriculum as a reference guide to facilitate the various components to develop the student's abilities. This should be done through methods that include information, selection, discussion and consensus between the teacher and the student. This process should move gradually from teacher initiated and directed goals and objectives to student initiated program.

- Since art is a matter of individual taste, it may be evaluated using a wide range of criteria. As art students become more experienced in doing art and looking at art critically, their evaluation of their own work tends to change. The teacher's role can be extremely helpful or detrimental to the students' progress depending on how encouraging and open-minded he or she is.

- Art should be seen as a process, therefore, many different levels or components should be involved in evaluation. The individuals growth in developing the art learning outcomes as well as the ability to think creatively and critically is the "quality" we need to measure. Looking at a student's art; hearing them speak about it; having them write about it; having them document their creative process are all approaches used to evaluate art.

- Art should never be evaluated on only a subjective level. As teachers of art, we talk to our students about various art concepts and them give assignments to develop the skills. We therefore should be giving marks according to whether the concept was understood and how well the student can apply it in his or her work. Simply put, art skills should be taught and marked accordingly. A student should always know the criteria for marking the piece.

WHAT ASSESSMENT STRATEGIES DO YOU USE?

- For the Early Years, Grades 1,2,3, assessment should be formative in the classroom setting. I use the rating scale ART BASIC by Ann Peterson (1978, Gilbert Associates.)

  - Imagination and originality
  - Involvement and effort
  - Progress and Pride
  - Knowledge of concepts
  - Appreciation and respect.

  The ratings used are: E-excellent, VG-very good, G-good, ED-experiencing difficulty, NI-needs improvement.

- For the Middle Years, Grades 4 - 9, I record a letter grade and percentage for each project in a record book. Anecdotal comments are put on the criteria listing from the Manitoba Guidelines. In addition, the students journals are reviewed, as well as their project proposal form.

STUDENT PROJECT PROPOSAL FORM

Student Name_____ Class_____ Date_____

Part A - Pre-planning

1. What is your central or most major concern in this project? What will your work (project) attempt to say or do? What are you trying to accomplish?_____

_____

_____

2. Who will be your audience? Where will your work be displayed?_____

_____

3. What research will be necessary?
   Works by other artists:_____
   Media/Techniques:_____
   Design:_____

4. What media will you use? Why have you selected this medium as appropriate?_____

_____

5. What is the size and shape of the work? How does it match your purpose?_____

_____

_____

PART B ANALYSIS
(To be filled out after the work in completed.)

6. What deviation have you made from the original plan?_____

_____

7. How do you feel about the work you have produced? Have you achieved your objectives?

_____

_____

8. How could the work be enhanced?_____

_____

At the **Senior Years**, I maintain an ongoing diagnostic evaluation and a formative evaluation using an art journal or sketchbook the students must use daily. I use the evaluation checklist from the Manitoba Guidelines to assess the students' project work.

☐ The assessment systems used in my classroom starts with a course description, overview, outline and evaluation categories. Students are given the information at the beginning of the course and are asked to complete a survey which allows them to communicate concerns and changes that they would like to see implemented in the outline.

Name _____Course_____

Course Selection Information

1. I have read the course outline and understand the content and classroom conduct expectations._____

2. The areas that I have had previous experience in are:_____

_____

3. The areas that I think I can be successful in are:_____

_____

4. Areas that I have questions about, or need more information about are:_____

_____

5. I chose this course because_____

_____

Achievement Goals

1. My goal for a letter grade in this course is _____

2. I will attempt to achieve this grade by _____
_____

3. I will need help to achieve this grade in the following ways _____
_____

Classroom Consideration

1. The best working situation for me in the art studio is _____
_____
_____

2. Ways that I can contribute to working in a group are _____
_____

3. Ways that I can be responsible for my own learning in a group situation _____
_____

EVALUATION FORM

Name _____
Date _____

Objective _____
_____

Evaluation _____
_____
_____
_____
_____

Percentages:

skill exercises	**25%**
projects	**55%**
journal notes	**5%**
sketchbook	**15%**

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- When evaluating art work in the junior grades, I tend to use very specific criteria and give a wide range of projects. I rarely give a failing mark to a student. For additional motivation, I use a system of "extra marks" for students doing work on their own time which is not assigned.

  In the senior grades, there are fewer projects assigned, with a general topic given. The evaluation becomes more closely tied to the personal growth of the individual student.

- Students are presented with the project and the problems to be dealt with. The criteria to be used for evaluation are discussed. During the work process, students are encouraged to experiment, and mistakes are kept as documentation of the process. All the lead-up work is to be kept, organized and submitted. An evaluation form, listing the criteria, is used with each project. I use a 5 point scale, deciding in each component category if the work is:

excellent	**5**
very satisfactory	**4**
satisfactory	**3**
minimum satisfactory	**2**
unsatisfactory	**1**

Name _____ Art 11

Project _____

- ☐ **BREADTH OF RESEARCH**
- ☐ **DOCUMENTATION OF IDEAS**
- ☐ **EXPERIMENTATION WITH MATERIALS**
- ☐ **BREADTH OF VISUALS**
- ☐ **MEDIA USE**
- ☐ **INTEGRATION OF WORDS**
- ☐ **OVERALL INNOVATION**
- ☐ **CARE AND QUALITY**

TOTAL _____

- After the work is completed and evaluated, the student receives an evaluation sheet with a "mark" and any pertinent comments. Often the "grade" is discussed with groups or individuals to assure that they feel all levels of assessment are fair.

  My program is set up with a series of skill development exercises and ends with a major project for each unit. I grade students' work on an A B C system according to how well they have accomplished the skill taught. We then do a group critique with the worked pinned up so the students can see how other students tackled the problem.

WHAT CRITERIA DO YOU USE WHEN ASSESSING ART?

☐ I use the criteria that is listed in the Manitoba's Evaluation Guidlines.

Grades 5 - 9 COMMENTS

VISUAL AWARENESS
- applies elements and principles of design to analyze
- used the environment as a source of artistic ideas
- uses appropriate design language to describe visual experiences

ART PRODUCTION
- used a variety of art media and is able to make appropriate choices
- develops ideas well, going beyond stereotype to personal interpretation of a theme.
- uses an art journal to collect ideas and visual imagery
- shows a variety of problemsolving skills in developing art work

ART APPRECIATION
- is able to analyze a work of art in terms of design elements and principles
- is able to interpret art work in a variety of styles and to support interpretations
- is able to understand and use formal art criticism
- has some understanding of the social, political and cultural contexts of art.

Senior Grades

IDEA DEVELOPMENT AND EXPANSION
- can expand an idea initiated by the teacher
- researches sources for ideas
- initiates and develops ideas independently

MEDIA FACILITY
- exhibits mastery of techniques and skills
- explores new media and techniques
- applies appropriate media to ideas

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DESIGN

- shows an understanding of design elements and principles
- explores design aspects in work
- applies design consciously in art work

COMMENTS

CRITICISM

- applies basic critiquing techniques to own art and that of peers
- applies various critiquing techniques and methods to art

APPRECIATION

- understands how values and ideas are expressed in visual art form
- interprets symbolic meaning in visual art
- understands conceptual and realistic forms of expression along with style

ART HISTORY AND CULTURE

- understands how artists relate to themes and ideas
- shows awareness of the social and political context of art
- has a sense of historical progression in art and is able to give a personal response to own culture

INQUIRY PROCESS

- demonstrates a facility with basic inquiry techniques
- explores new methods of inquiry
- applies inquiry techniques independently when developing a project.

PRESENTATION

- applies effective presentation techniques to individual pieces of art in order to impart a finished quality to own work
- demonstrates an awareness of audience and purpose of own work
- demonstrates knowledge of display and exhibition techniques

- The criteria used to evaluate students' art is based on the objective outline at the beginning of the lesson or project. I favour a method that evaluates the process and the final work together. This means a part of the mark awarded for the preliminary image development, the skill or technique used or developed, the problem solving or application of the objective and the presentation upon completion. At the senior level group critiques are used to give support and feedback to students about their visual works.

- The criteria I use when assessing art work is:
  - original imagery
  - elements and principles of design
  - various strategies
  - mastery of media
  - an understanding of some major art movements
  - presentation
  - time spent on work

- I design projects to incorporate components of idea forming, critical, creative thinking, strategy decisions, design problems, media problems, and quality care criteria. Each project then has several criteria on which it can be evaluated, with a balance of process and product attributes.

Name _____ Project _____

Process
- conceptual sketch package
- experimentation and use of materials
- documentation, weekly reports
- overall use of class time.

Finished piece.
- quality of work
- attention to theme
- innovation of concept
- design quality

Installation
- space
- presentation, title, extras

Total _____

- For major pieces (2 - 4 week project)
  - technical skill
  - imaginative and creative thinking and expression
  - effort and determination in solving problem
  - understanding of the fundamentals of design

DO YOU USE SELF EVALUATION OR PEER EVALUATION?

- In a limited format, I do use peer evaluation, but to provide encouragement not criticism. For example, discussion about how a student has met a specific objective, or has discovered a unique solution to a problem can be a positive rewarding experience for that student. Students will self evaluate by writing down comments about their work, then discuss it on a one-to-one basis, keeping it personal and private.

- Self evaluation is used in Visual Arts 9, 10, 11, 12 where students and the teacher independently evaluate works and then compare and discuss any discrepancies to arrive at an agreeable evaluation.

  Peer evaluation is used in 11/12 courses in a "silent auction" manner where students rotate and make comments about their reactions to another's work based on questions by the teacher. The individual students then read the comments, give written reactions and then participate in a large group discussion about the artist vs. the audience and how their perceptions about their works are the same and or different.

- No, not in a formal sense, however, students do look at each others work and discuss it informally.

- Students are often asked to evaluate their own development of an idea, or their own level of involvement from class to class, or to select work themselves for exhibit.

  Peer evaluation occurs in group discussions and critiques. Through interviews of each other, and "jury" type situations when students are putting together some exhibition.

- Group critique is a regular occurrence after the completion of a project. This is a very natural means of self and peer evaluation. I never have peers assign a mark to their classmates, but they are always willing to offer an A to the outstanding project.

  I use self-evaluation as a means for major projects when students work on their own time. Students assign a mark for themselves in accordance to criteria set out for them. We then have a brief meeting to talk about the problems and solutions to the project and finally come up with a final mark between us. Students are never very comfortable with the first few self-evaluations but seem to become more comfortable after going through the procedure a few times.

HOW DO YOU REPORT TO PARENTS?

- When reporting to parents, I first state the content of a particular term. Some general objectives are stated, then these are broken into more specific objectives. The topics of specific lessons are then listed, and frequently, the media used are listed. Parents have said this is helpful. The students are rated on the Ann Peterson scale, using the symbols E, VG, G, ED, NI. Several lines of written comments are also included.

- Parents receive interim written reports on their students' progress as well as letter grades and written comments in six formal reporting sessions a school year, three per semester. Parents are also invited to come to Fine Arts evenings co-sponsored by Drama, Music, and Art as well as and annual art show at the community Art Gallery which provides a kind of community progress report of the Arts programs in the district.

- The regular reporting format is used, giving the students letter grades A,B, C+. In addition, anecdotal comments are included, selected from the computer stored comments specific to art.

- Some parents receive anecdotal, mid-term interim reports four times a year, and all students receive computer processed reports four times a year. At times, phone contact is made with the home, but usually only over problematic situations. Some particular achievements such as work being included in an exhibition or unusually good growth by a student would be communicated to parents as well.

- The 3 report cards give an A B C and an effort mark accompanied by a comment. We also give 3 interm reports an specific students who are doing outstanding work or have to put in more effort. If a student has completed an outstanding piece or had made a marked improvement on a project, I write a letter of congratulations home. Lastly, and most importantly in my program are community shows. My students give 5 shows in Nelson that the parents are asked to attend. The students talk to their parents about their work.

WILL YOU BE CHANGING YOUR EVALUATING PROCEDURES IN LIGHT OF THE YEAR 2000 PROGRAMS?

- My evaluation process will have to change to reflect the integration of the visual arts into other subject strands and the more individual requirements of my art students as they enter at different levels and with different goals to pursue in their schooling. I will use more methods to access group projects and participation than I am now. A portfolio will be a required outcome to help the student monitor their own progress as they move through a new system and to help them individually plan for each art course. More emphasis will be placed on anecdotal, interviews, and public displays to help evaluate the students' progress.

- It seems that much of the reasoning connected to evaluation in the Year 2000 Programs is quite similar to the reasons on which art teachers have built their evaluations all along. We always have deemed the process to be important and we also see a real value in the product. Exhibiting art work is an extension of process. Exhibiting student work is a good form of reinforcement and evaluation if the ideas of exhibiting doesn't become more important than the work. Exhibiting can be a too strong form of patronage, but if the work documents a creative process, then exhibiting it is a good extension of the work. The 'student portfolio' recommended in the Year 2000 Programs is a long time standby and the 'research journal' is the students sketchbook. As continuous progress becomes a reality, some procedures must change, but basically, I am pleased that the overall approach to education is swinging our way.

- Most of the evaluating procedures are in line with the Year 2000 Programs. I will be adding a sample of students work to the student profile. Presently, the students house all their work in portfolios and can see their growth by looking back at former projects.

What a tremendous amount of valuable information we have been given by these teachers who were willing to talk about evaluating art, and were willing to give us their ideas.

It is obvious from these discussions and from reading the criteria lists that we must be very clear about what we consider important learning outcomes in our art programs. These responses also made it clear that self-evaluation is an extremely important way to enhance a student's learning, and to provide us with a means of assessing the process, not only the product.

There would probably be quick consensus among anyone discussing the responsibilities of a teacher that evaluation is one of our greatest challenges. The discipline of art is made up of the things that are difficult to measure, such as uniqueness, originality, versatility, personal growth. But evaluate we must, for all the reasons that were listed above, and because "others will value what we evaluate"

These teachers have generously given us ideas, charts, lists and explanations that will help us meet the challenge we face when we evaluate art. ■

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